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## MESSIAH.

And the story of the Lord,  
The chief earthly.  
All we like sheep.  
For unto us a child is born.  
Glory to God.  
His yoke is easy.  
On, Thou that art least. (Song and Chorus.)  
Hallelujah.

Up lift your heads.  
The Lord giveth the word.  
Their sound is gone out.  
Worthy is the Lamb.

## JUDAS MACCABEUS.

Mourn, ye afflicted children.  
O Father, who's Almighty power.  
We come in bright array.  
Divisive of danger.  
Hallelujah.  
Hear me, O Lord.  
Tune your harps.  
Hail, Judas's happy land.  
We hear.  
We never will bow down.  
Hallelujah, Amen.

## ELIJAH.

Turn we to God.  
We're willing to obey.  
Aye! I raise. Lift thine eyes.  
Yea! loth the Lord set it not.  
Blessed are the men, &c.  
Hail, we cry to thee. (No 11.)  
Ho! thit shall endure to the end.  
Behold, God the Lord passed by.

## GAMSON.

A wake the trumpet's lofty sound.  
Aye, first the drum.  
There round about the stately throne,  
Fix'd in His exalting seat.  
To fame immortal go.  
Great Dagon has subdued our foe.  
Let their celestial concert, &c.

## ST. PAUL.

Bone him to death.  
Happy and blist are they.  
How lovely are the messengers.  
Receptio, &c.  
To God on high.  
Oh, great is the depth.  
Oh, be gracious.

## MOUNT OF OLIVES.

Hallelujah Chorus.

## ISRAEL IN EGYPT.

Out of Egypt bilstones for rain.  
But us for his people.  
But the waters overwhelmed, &c.  
Thy right hand, O Lord.  
Sing ye to the Lord. (The Horse and his Rider.)

## CREATION.

Awake the harp.  
Achieved is the glorious work.

The marvellous work. (Song and Chorus.)

The heavens are telling.

The Lord is great.

## SEASONS.

Come, gentle spring.

## WOMAN OF SAMARIA.

Therefore with joy, &c.  
Come, O Israel.  
And blessed, blessed be the Lord.

## ELL.

Let the people praise Thee.  
No evil shall befall Thee.  
Angels' Chorus. (Female voices.)

## NAAMA.

The curse of the Lord.  
When famine over Israel.

With sheathed swords.  
God, who cannot be unjust,

## JOSHUA.

See, the conquering hero comes.

The great Jehovah.

## HYMN OF PRAISE.

Let all men praise the Lord.  
I waited for the Lord. (Duet and Chorus.)

All ye that cried unto the Lord.

## PASSION MUSIC. (According to St. Matthew.)

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Around thy tomb here at we weeping.

## MOZART'S TWELFTH MASS.

Gloria.

## MOSES IN EGYPT.

Night a while no longer.

Prayer (O Thou, whose power).

## STABAT MATER.

In dulium. (Song and Chorus.)

## AS THE HART PANTS.

At the hart pants.

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A strong castle is our Lord.

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As it fell upon a Day	Mornington.	8 The Last Rose of Summer.
Autumn Song	Mendelssohn.	Believe me, if all those Enticing Young Charms, } 8
Awake, Aeolian Lyre	Dawby.	The Harp that once thru' Tara's Halls,
Come, let us be Merry and Gay	Young.	Morning Prayer, } 8 Mendelssohn. 6
Come, Fairest Nymph	Mornington.	New Year's Song, }
Curfew	Auderton.	Now the Roll of the Drum. "Fille du Rég." 8
Crabbed Ago and Youth	Stevens.	Old May Morning
Daughter of Error	Bishop.	Once upon My Cheek
Ever-bo happy	"Euchantrress."	One Gentle Heart
Far away the Camp Fire	"Guirand."	On this Day of Joy
Fairest Daughter of the Year	Darby.	Sicilian Vespers," 8
Farewell to the Forest	Mendelssohn.	Alpigrim Chorus
Freedom, God, and Right	Barnby.	Lombardi," 10
Foresters	Bishop.	Presage of Spring Primrose
Great Apollo, strike the Lyre	Kelbe.	Meadelssohn. 6
Gallant and Gayly	Horsley.	Rest, Spirit, Rest
Gypsy Life	Schumann.	Shady Groves for Love
Good Night, Beloved	Pinsart.	Song of the Lark
Hail! Smiling Morn	Spoofforth.	Star of Descending Night
Hail! Merry, Merry Christmas	Young.	See the Chariot at hand
Happy and Light	"Bohemian Girl."	Soldier's Chorus
Hark! Apollo strikes tho Lyre	Bishop.	Faust," 10
Hark! each Spartan Hound	Bishop.	To the, O Country
Hark! the Lark	Cooke.	Tramp Chorus
Herr in Cool Grot	Mornington.	Tyrone's Song of Freedom
Highlands	"La Dame Blanche."	Victoria, Victoria, "Fra Diavolo," 6
In the Forest	Mendelssohn.	Where the Best Sucks
May Song	Mendelssohn.	With Jawk and Hound
Mighty Jehovah	"I Martiri."	What Phrice, Sad and Soft
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Morn unbars the Gates	Hosmer.	Youthful Pleasure

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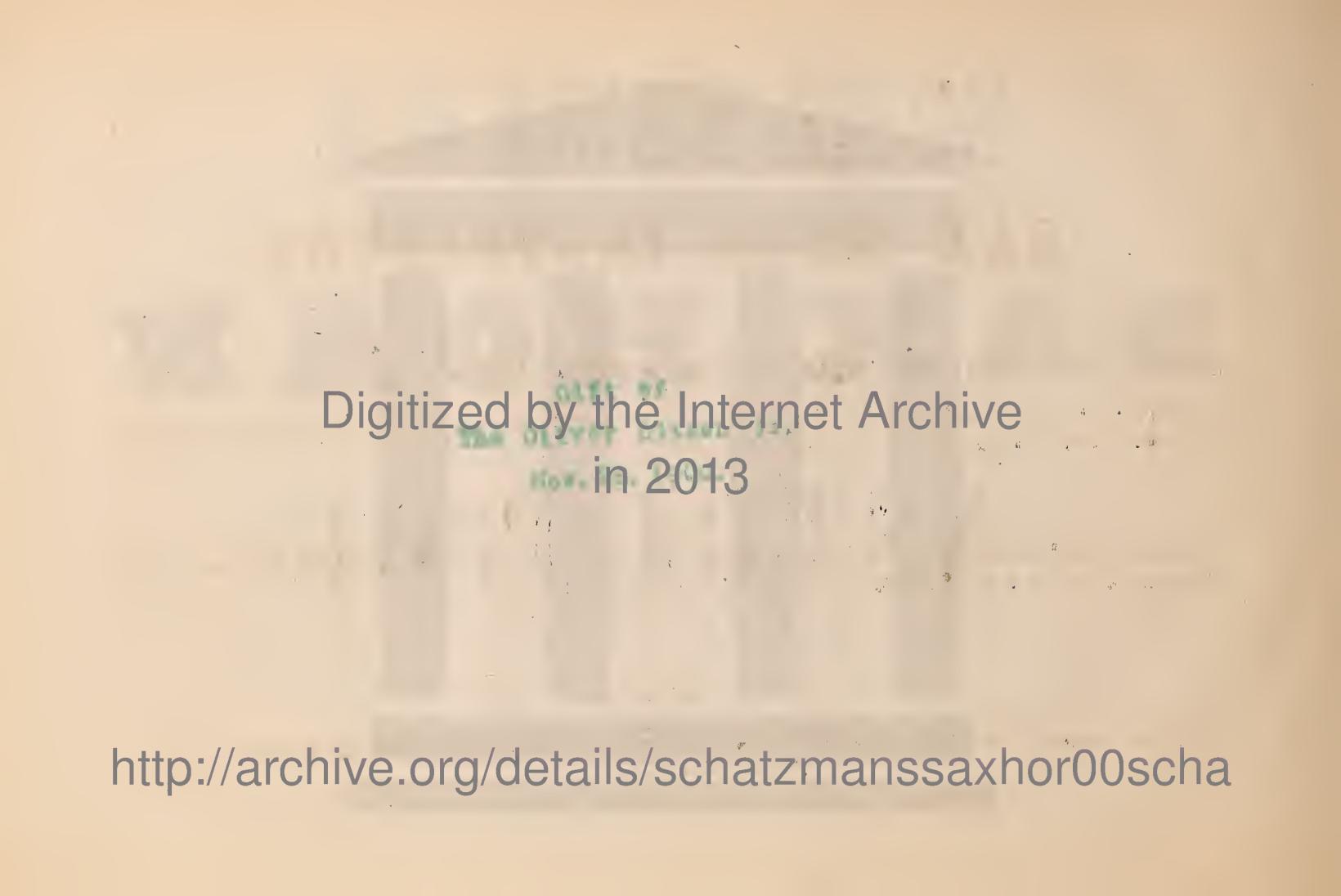
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# SAX HORN INSTRUCTOR.

## THE NOTES AND STAFF.

The characters by which Musical Sounds are expressed, are called Notes; there are in Music but seven notes, and they are named from the first seven letters of the Alphabet,

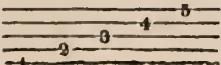
A, B, C, D, E, F, G.

When a Melody extends to eight, nine or more notes, you begin at the eighth, and repeat the foregoing letters in the same order. In a descending melody the letters are named backwards,

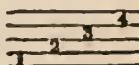
G, F, E, D, C, B, A.

## STAFF.

A Staff consists of five parallel lines, Ex :

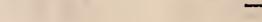


and four spaces between the lines, Ex :



## Schnatzman's Sax Horn Instructor.

on which lines or spaces the heads of the notes are placed. When the melody ascends above, or descends below the

staff, the heads of the notes are placed on lines, called Ledger lines, Ex:  or in the spaces formed by the Ledger Lines. 

### CLEFS.

Clefs are placed at the beginning of the staff, to ascertain the name and pitch of the notes. The Treble Clef is used for the Soprano (E♭) Alto (B♭) and Tenor (E♭) Sax Horn. The Base Clef is used for the Baritone (B♭) Base (B♭) and Contra Base (E♭) Sax Horn.

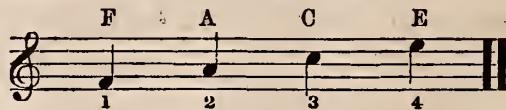
The Treble Clef is shaped thus :  The Base Clef is shaped thus : 

### NAMES OF THE NOTES.

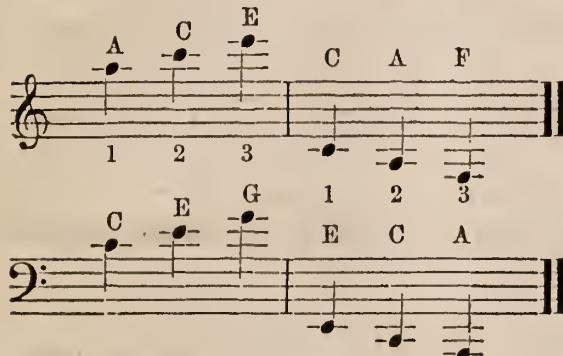
#### NOTES ON THE LINES.



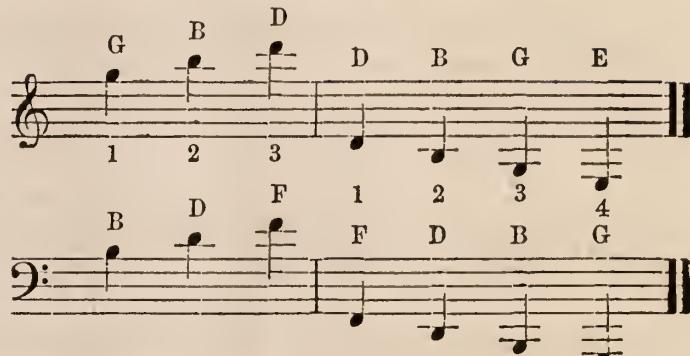
#### NOTES IN THE SPACES.



LEDGER LINES ABOVE AND UNDER THE STAFF.



SPACES ABOVE AND UNDER THE STAFF.



THE CHARACTERS OF THE NOTES, AND THEIR RESPECTIVE RESTS.



NAMES. Whole note.      Half note.      Quarter note.      8th note.      16th note.      32nd note.



**A TABLE OF THE VALUE OF THE NOTES,  
SHOWING THEIR RESPECTIVE PROPORTIONS.**

One Whole note is equal

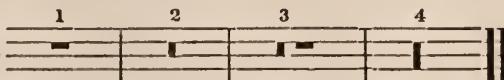
to 2		which are equal
to 4		which are equal
to 8		which are equal
to 16		which are equal
to 32		

N. B. The perpendicular lines which are drawn through the above Table produce at one view a Table of the value  
of each of the Notes.

## Schatzman's Sax Horn Instructor.

### THE RESTS.

Rests are characters denoting silence, equal in duration to that of the Notes which they represent, and are intended, either to produce some particular effect, or to complete the Measure. When there is a rest of several Measures, which frequently occurs in playing with other instruments, the number of Measures is either marked by a figure over the Staff, or by small strokes across it. Ex:



### THE DOT AND DOUBLE DOT.

A Dot added to a Note makes it half as long again. Ex: is equal to a half note and a quarter note, or three quarter notes. A second Dot added to a Note makes it three fourths longer. Ex: is equal to a quarter, an eighth, and a sixteenth.

A Dot or Double Dot added to a rest makes it half, or three fourths longer.

Ex: is equal to , or is equal to .

### THE SHARP, FLAT, AND NATURAL

A Sharp raises a note a Semitone, or half tone.

A Flat lowers a note a Semitone, or half tone.

A Double Sharp raises a note two Semitones, or whole tone.

A Double Flat  $\flat\flat$  lowers a note two Semitones, or whole tone.

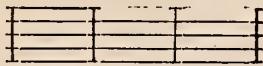
A Natural  $\natural$  placed before a note already sharp or flat, reduces it to its original state.

A Natural to take off a Double Sharp  $\sharp\sharp$  or a Double Flat  $\flat\flat$ .

A Double Sharp cannot be used but to a Note already sharp, and the same rule holds good as to the Double Flat.

When a Sharp or a Flat is placed immediately after the Clef, on a line or in a space, all the notes on such line or space and their octaves, are played sharp or flat throughout that Movement; but it frequently happens that a sharp, flat, or natural is introduced in the progress of a Movement, and it is then termed an accidental sharp, flat, or natural; such accidental only affects the notes of the Measure.

#### TIME.

A Musical Composition is divided into equal measures, by perpendicular lines drawn through the Staff, called Bars, Ex:  All the Notes therefore that are placed between two Bars constitute one Measure.

Every measure must contain a certain number of Notes, or what is equal to them. A measure may be wholly or partially filled with Rests, according to the Time marked at the beginning of a movement.

There are two sorts of Time:— Common or equal, and Triple or unequal,— each of which is either Simple or Compound.

Simple Common Time is expressed by C, C, or  $\frac{2}{4}$ .

Compound Common Time is expressed by  $\frac{4}{4}$ ,  $\frac{6}{4}$ ,  $\frac{12}{8}$ ,  $\frac{12}{8}$ .

Simple Triple Time is expressed by  $\frac{3}{2}$ ,  $\frac{3}{4}$ , or  $\frac{3}{8}$ .

Compound Triple Time is expressed by  $\frac{9}{4}$ , or  $\frac{9}{8}$ .

When the Time is expressed by C, or C, the Measure or Bar contains one Whole note or its equivalent.

When the Time is expressed by Figures, the under figure will always inform you how many parts the Whole note is to be divided into, and the upper figure the number of such divisions requisite to fill the measure.

Ex:  $\frac{2}{4}$ . The 4 denotes that the Whole note is to be divided into 4 equal parts; the 2, that the measure will require two of those four parts to fill it; consequently, the  $\frac{2}{4}$  denotes that the measure must have two quarter notes, or their equivalent.

Ex:  $\frac{6}{8}$ . The 8 denotes that the Whole note is to be divided into 8 equal parts; the 6, that the measure will require six of those eight parts to fill it; consequently, the  $\frac{6}{8}$  denotes that the measure must have six eighth notes, or their equivalent: and the same of all the other figures.

The Double Bar, thus, || divides the measures into Strains; and when dotted thus, :|| or :||: denotes that the Strain is to be repeated.

## APPOGGIATURA, or LEANING NOTE.

Compound Appoggiatura.



## GRACES.

Graces are Notes which are added by the performer to embellish the Melody. The principal are the Shake, the Beat, the Appoggiatura, and the Swell. The marks by which these embellishments are indicated, and the mode of playing them, are as follows.



## A TABLE OF ALL THE KEYS.

Major Keys.

C G D A E B F $\sharp$  C $\sharp$

Relative Minor Keys.

A E B F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$  A $\sharp$

Major Keys.

F B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$

Relative Minor Keys.

D G C F B $\flat$  E $\flat$  A $\flat$  D $\flat$

## Schatzman's Sax Horn Instructor.

## SCALE OF E♭, OR SOPRANO SAX HORN.

The Soprano Sax Horn plays same part as E♭ Bugle.

Open Sounds.      First Valve.      Second Valve.      Third Valve.

No. 1.

C G C E G B $\flat$  C      B $\flat$  F B $\flat$  D F A $\flat$  B $\flat$       B $\flat$  F $\sharp$  B $\flat$  D $\sharp$  F $\sharp$  A $\sharp$  B $\sharp$       A E A C $\sharp$  E G A

Diatonic Scale.

G A B C D E F G A B C

Chromatic Scale.

F G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C

## SCALE OF B♭, OR ALTO SAX HORN.

The Alto Sax Horn plays same part as B♭ Cornet.

Open Sounds.              First Valve.              Second Valve.              Third Valve.

No. 2.

C G G E G B $\flat$  C B $\flat$  F B $\flat$  D F A $\flat$  B $\flat$  B $\flat$  F $\sharp$  B $\flat$  D $\sharp$  F $\sharp$  A $\flat$  B $\flat$  A E A C $\sharp$  E G A

Diatonic Scale.

G A B C D E F G A B C D E F G A B C

Chromatic Scale.

F $\sharp$  G $\sharp$  G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C

## Schatzman's Sax Horn Instructor.

## SCALE OF E♭, OR TENOR SAX HORN.

The Tenor Sax Horn plays same part as E♭ Ophecleide.

Open Sounds.      First Valve.      Second Valve.      Third Valve.

No. 3.

G A B♭ C D E F G A B♭ C D

Diatonic Scale.

G A B C D E F G A B C

Chromatic Scale.

F♯ G G♯ A A♯ B C C♯ D D♯ E F F♯ G G♯ A A♯ B C

SCALE OF E $\flat$ , CONTRA BASS SAX HORN. (3 Valves.)\*

Open Sounds.

First Valve.

Second Valve.

Third Valve.

No. 6.

E $\flat$  B $\flat$  E $\flat$  G B $\flat$  D $\flat$  E $\flat$  F G D $\flat$  A $\flat$  D $\flat$  F A $\flat$  C $\flat$  D $\flat$  D $\sharp$  A $\sharp$  D $\sharp$  F $\sharp$  A $\sharp$  C $\sharp$  D $\sharp$  C G C E $\sharp$  G B C

Diatonic Scale.

B C D E F G A B C D E F G A B C D E

Chromatic Scale.

A $\sharp$  A B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$

Open Sounds.

Fourth Valve.

\* A Fourth Valve  
is sometimes added  
to this Instrument.

By using this valve, some of the lower tones are much better, and some tones are produced which could not be made without it.

## EXERCISES ON VARIOUS INTERVALS.

The first six exercises are for Soprano, Alto, and Tenor Sax Horn.

Thirds.



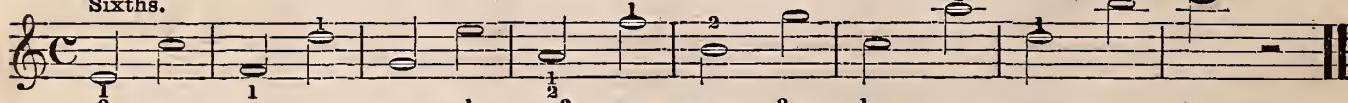
Fourths.



Fifths.



Sixths.



Sevenths.



Octaves.



## EXERCISES FOR BASE, AND BARITONE SAX HORN

Thirds.

A musical staff in bass clef (F) with a key signature of one sharp (F#). It consists of eight measures of eighth notes. Below the staff, a sequence of numbers is provided: 3 0 1 3 0 1 3. Measures 1-4 correspond to the first three numbers, and measures 5-8 correspond to the last three numbers. The staff ends with a double bar line and repeat dots.

Fourths.

A musical staff in bass clef (F) with a key signature of one sharp (F#). It consists of eight measures of eighth notes. Below the staff, a sequence of numbers is provided: 3 0 1 3 0 1 3. Measures 1-4 correspond to the first three numbers, and measures 5-8 correspond to the last three numbers. The staff ends with a double bar line and repeat dots.

Fifths.

A musical staff in bass clef (F) with a key signature of one sharp (F#). It consists of eight measures of eighth notes. Below the staff, a sequence of numbers is provided: 3 0 1 3 0 1 3. Measures 1-4 correspond to the first three numbers, and measures 5-8 correspond to the last three numbers. The staff ends with a double bar line and repeat dots.

Sixths.

A musical staff in bass clef (F) with a key signature of one sharp (F#). It consists of eight measures of eighth notes. Below the staff, a sequence of numbers is provided: 3 0 1 3 0 1 3. Measures 1-4 correspond to the first three numbers, and measures 5-8 correspond to the last three numbers. The staff ends with a double bar line and repeat dots.

Sevenths.

A musical staff in bass clef (F) with a key signature of one sharp (F#). It consists of eight measures of eighth notes. Below the staff, a sequence of numbers is provided: 3 0 1 3 0 1 3. Measures 1-4 correspond to the first three numbers, and measures 5-8 correspond to the last three numbers. The staff ends with a double bar line and repeat dots.

Octaves.

A musical staff in bass clef (F) with a key signature of one sharp (F#). It consists of eight measures of eighth notes. Below the staff, a sequence of numbers is provided: 3 0 1 3 0 1 3. Measures 1-4 correspond to the first three numbers, and measures 5-8 correspond to the last three numbers. The staff ends with a double bar line and repeat dots.

The following lessons are in the Natural scale of the Sax Horn, and should be played pronouncing the word Te, to acquire a good tone and firm Embouchure. It will be perceived that a portion of the exercises are written in the Treble Clef, and a portion in the Base Clef.

**EXERCISES FOR SOPRANO, ALTO, OR TENOR SAX HORN.**

1 2 3 4 5 6 7 8

## EXERCISES FOR E♭ CONTRA BASE SAX HORN.

The image shows three staves of musical notation for the E♭ Contra Base Sax Horn. Each staff begins with a clef (Bass Clef), followed by a key signature of one sharp (F#) and a common time signature (indicated by a 'C'). The first staff consists of eight measures of quarter notes. The second staff consists of eight measures of eighth notes. The third staff consists of eight measures of sixteenth notes. Below each staff is a corresponding sequence of numbers indicating fingerings: the first staff has '0 0 0 1 0 0 0 1'; the second staff has '0 0 1 0 0 0 1 0'; and the third staff has '1 0 1 0 0 0 1 0'.

## EXERCISES FOR B♭ BASE, OR B♭ BARITONE.

The image shows three staves of musical notation for the B♭ Base or B♭ Baritone. Each staff begins with a clef (Bass Clef), followed by a key signature of one sharp (F#) and a common time signature (indicated by a 'C'). The first staff consists of eight measures of quarter notes. The second staff consists of eight measures of eighth notes. The third staff consists of eight measures of sixteenth notes. Below each staff is a corresponding sequence of numbers indicating fingerings: the first staff has '0 0 0 1 0 0 0 1'; the second staff has '0 0 1 0 0 0 1 0'; and the third staff has '1 0 1 0 0 0 1 0'.

The following lessons are strongly recommended to be practised with the view to enable the Student to perform with facility, the staccato and gliding passages, without which it is impossible to give to music its proper expression.

**EXERCISES FOR SOPRANO, ALTO, AND TENOR SAX HORN.**

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

## EXERCISES FOR B♭ BARITONE SAX HORN.

No. 1. 

No. 2. 

No. 3. 

No. 4. 

No. 5. 

No. 6. 

No. 7. 

## Schatzman's Sax Horn Instructor

## YANKEE DOODLE.

ARRANGED FOR A SAX HORN BAND OF TEN INSTRUMENTS.

The musical score consists of seven staves of music, each representing a different instrument or section of the band. The instruments listed on the left are: Soprano (E♭), 1st. B♭ Alto, 2nd. B♭ Alto, 1st. & 2nd. E♭ Tenor, Baritone (B♭), 1st. & 2nd. Base, and Drums & Cymbals. The music is written in common time (indicated by '2' over '4') and uses treble and bass clefs. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The arrangement includes dynamic markings such as 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

YANKEE DOODLE. Concluded.



## AULD LANG SYNE.

E♭ Soprano.

1st B♭ Alto.

2d B♭ Alto.

E♭ Tenors.

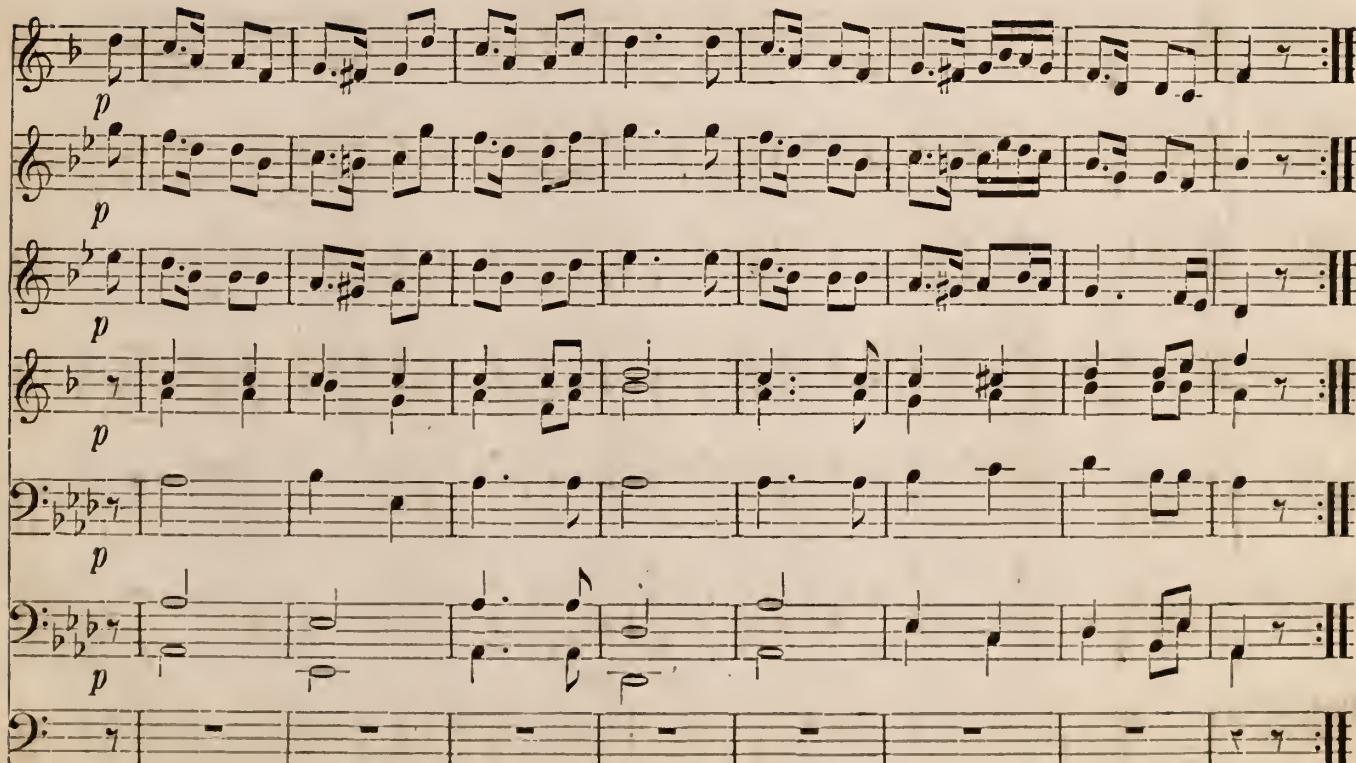
B♭ Baritone.

1st and 2d Base.

Drums and Cymbals.

The musical score consists of seven staves of music. The top staff is for the E♭ Soprano, followed by 1st B♭ Alto, 2d B♭ Alto, E♭ Tenors, B♭ Baritone, 1st and 2d Base, and finally Drums and Cymbals at the bottom. The music is in 2/4 time, with a key signature of B♭. Dynamic markings include 'p' (piano) and accents. The vocal parts sing in unison, while the instruments provide harmonic support.

## AULD LANG SYNE; Concluded.



## HAIL COLUMBIA.

E♭  
Soprano.

1st B♭  
Alto.

2d B♭  
Alto.

E♭ Tenors.

B♭  
Baritone.

1st and 2d  
Base.

Drums and  
Cymbals.

The musical score consists of seven staves. The first six staves represent vocal parts: Soprano (E♭), 1st B♭ Alto, 2d B♭ Alto, E♭ Tenors, B♭ Baritone, and 1st and 2d Base. These staves are in E-flat major and common time. The final staff, labeled 'Drums and Cymbals', is in C major and 2/4 time. Various dynamics are indicated throughout the score, including forte (f), double forte (ff), trill (tr), and sforzando (sfz).

## **HAIL COLUMBIA, Continued.**

Musical score for "Hail Columbia, continued." The score consists of six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4. The score includes dynamic markings such as "tr" (trill) and "1st" and "2nd" endings. The vocal parts are written in a style typical of early 20th-century choral music.

Schatzman's Sax Horn Instructor.  
HAIL COLUMBIA. Continued.

A musical score for five saxophone parts (Soprano, Alto, Tenor, Bass, and Baritone) and a bassoon part. The score consists of ten staves of music. The first four staves are soprano, alto, tenor, and bass respectively, all in treble clef and common time. The fifth staff is a bassoon in bass clef. Measure 1 starts with a dynamic *p*. Measures 2 and 3 start with *f*. Measures 4 and 5 start with *p*. Measures 6 and 7 start with *f*. Measures 8 and 9 start with *p*. Measures 10 and 11 start with *f*. Measures 12 and 13 start with *tr* (trill).

Schatzman's Sax Horn Instructor.  
HAIL COLUMBIA. Concluded.

31

The music is arranged for two saxophones (Treble and Bass) and consists of seven staves of musical notation. The first four staves are in G major (Treble clef), while the last three are in F major (Bass clef). The key signature changes from one staff to the next. The music includes various note heads, stems, and rests, with some notes grouped by vertical lines. The bass staff has three 'tr' (trill) markings. The music concludes with a final measure ending on a half note.

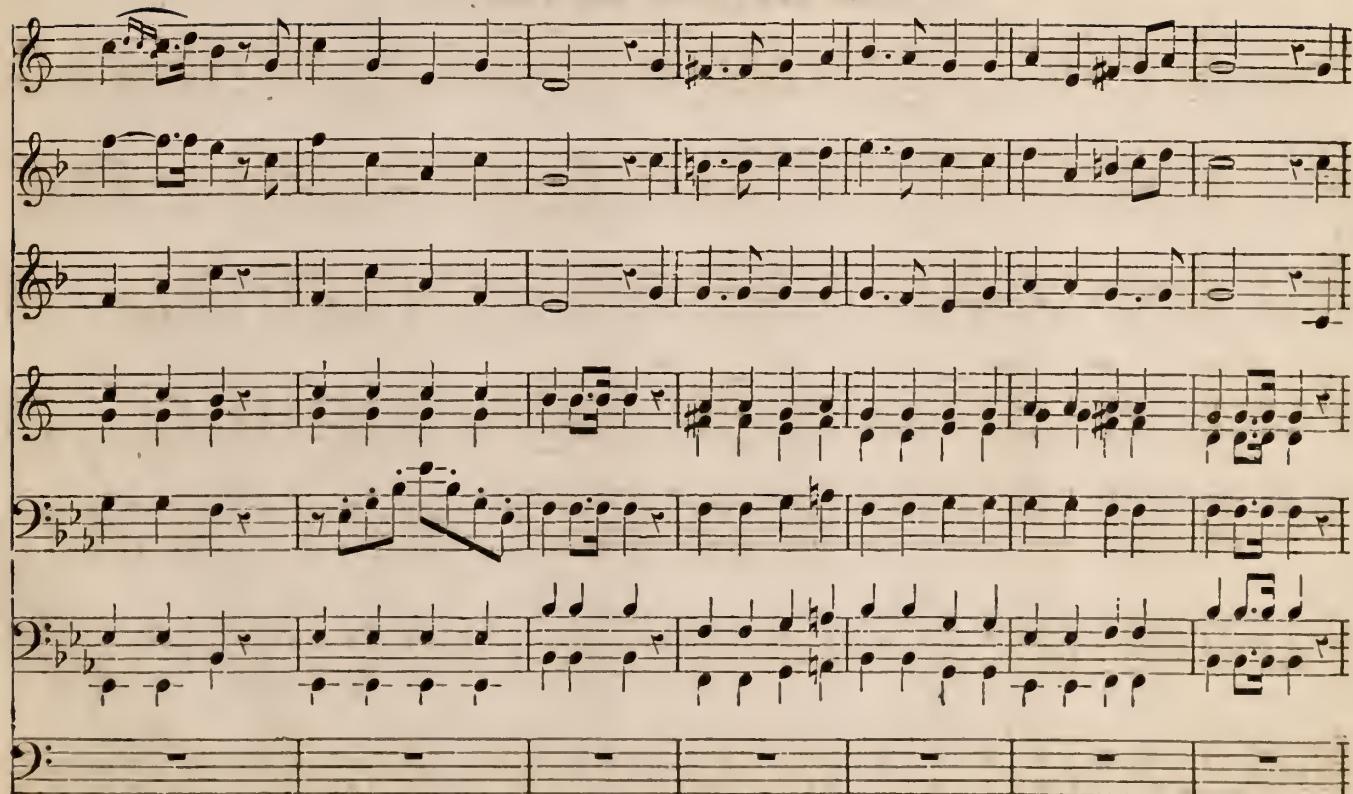
Schatzman's Sax Horn Instructor  
PARTANT POUR LA SYRIE.

The musical score consists of seven staves of music, each with a specific instrument name and key signature:

- E♭ Soprano: Treble clef, C major (no sharps or flats).
- 1st. B♭ Alto: Bass clef, B♭ major (one flat).
- 2nd. B♭ Alto: Bass clef, B♭ major (one flat).
- 1st. & 2nd. F♯ Tenor: Bass clef, F♯ major (one sharp).
- B♭ Baritone: Bass clef, B♭ major (one flat).
- 1st. & 2nd. Base: Bass clef, B♭ major (one flat).
- Drums & Cymbals: Bass clef, C major (no sharps or flats).

The music is written in common time (indicated by a 'C'). The first four staves (Soprano, Alto, Alto, Tenor) play eighth-note patterns primarily. The Baritone, Base, and Drums & Cymbals staves provide harmonic support with sustained notes and simple rhythmic patterns. The overall style is characteristic of early 20th-century band music.

## PARTANT POUR LA SYRIE. Continued.



## PARTANT POUR LA SYRIE, Continued.

A musical score for a saxophone part, consisting of six staves of music. The music is in common time and includes various dynamic markings such as *p*, *tr*, and *r*. The first five staves are in treble clef, while the sixth staff is in bass clef. The score begins with a series of eighth-note patterns in the treble clef staves, followed by a section of sixteenth-note patterns. The bass clef staff provides harmonic support with sustained notes and chords. The piece concludes with a final section of eighth-note patterns in the bass clef staff.

## PARTANT POUR LA SYRIE, Concluded.

A musical score for orchestra, page 10, featuring six staves. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 11 begins with a forte dynamic (f). Measures 12 and 13 continue with sustained notes and eighth-note patterns. Measure 14 begins with another forte dynamic (f). Measures 15 and 16 conclude the section with sustained notes and eighth-note patterns.

## MARSEILLAISE.

E♭  
Soprano.

1st B♭  
Alto.

2d B♭  
Alto.

E♭ Tenors.

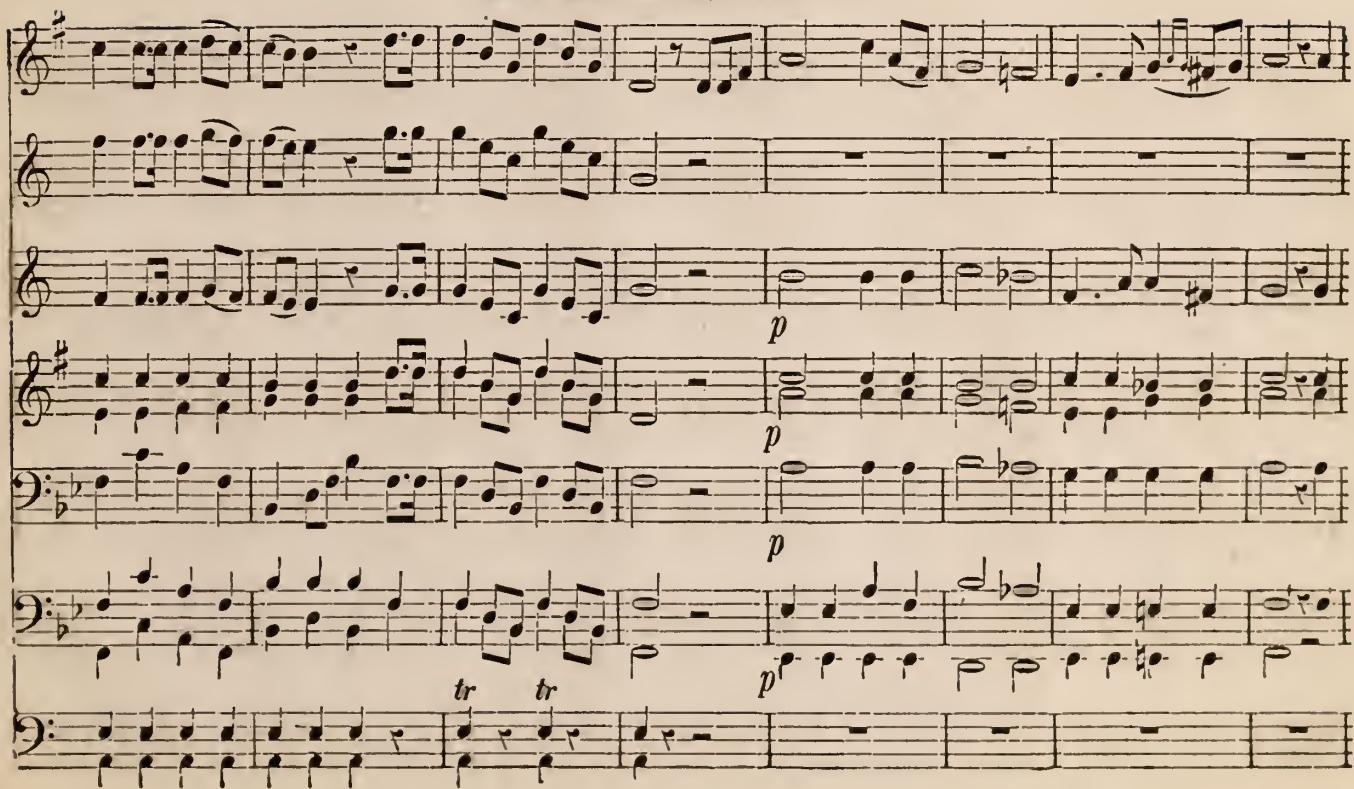
B♭  
Baritone.

1st and 2d  
Base.

Drums and  
Cymbals.

The musical score consists of seven staves. The first six staves are in common time, C major (F#), and feature eighth-note patterns. The soprano, alto, and tenor staves have treble clefs; the baritone and bass staves have bass clefs. The seventh staff, for drums and cymbals, is in common time, C major (F#), and features quarter-note patterns. The bass staff is in common time, F major (B♭), and features eighth-note patterns. The vocal parts (Soprano, Alto, Tenor) sing the melody, while the Baritone, Bass, and Drums/Cymbals provide harmonic support. The vocal parts sing the melody in a call-and-response style, with the Baritone and Bass providing harmonic support. The Drums and Cymbals provide rhythmic drive and punctuation.

## MARSEILLAISE, Continued.



## MARSEILLAISE. Continued.

A musical score for 'MARSEILLAISE' continued, consisting of six staves of music for a single instrument, likely a saxophone. The music is in common time and includes various dynamics such as *tr* (trill) and rests. The first staff uses treble clef and a key signature of one sharp. The second staff uses treble clef and a key signature of one flat. The third staff uses bass clef and a key signature of one sharp. The fourth staff uses bass clef and a key signature of one flat. The fifth staff uses bass clef and a key signature of one sharp. The sixth staff uses bass clef and a key signature of one flat.

## MARSEILLAISE. Concluded.

2nd.time. *f*

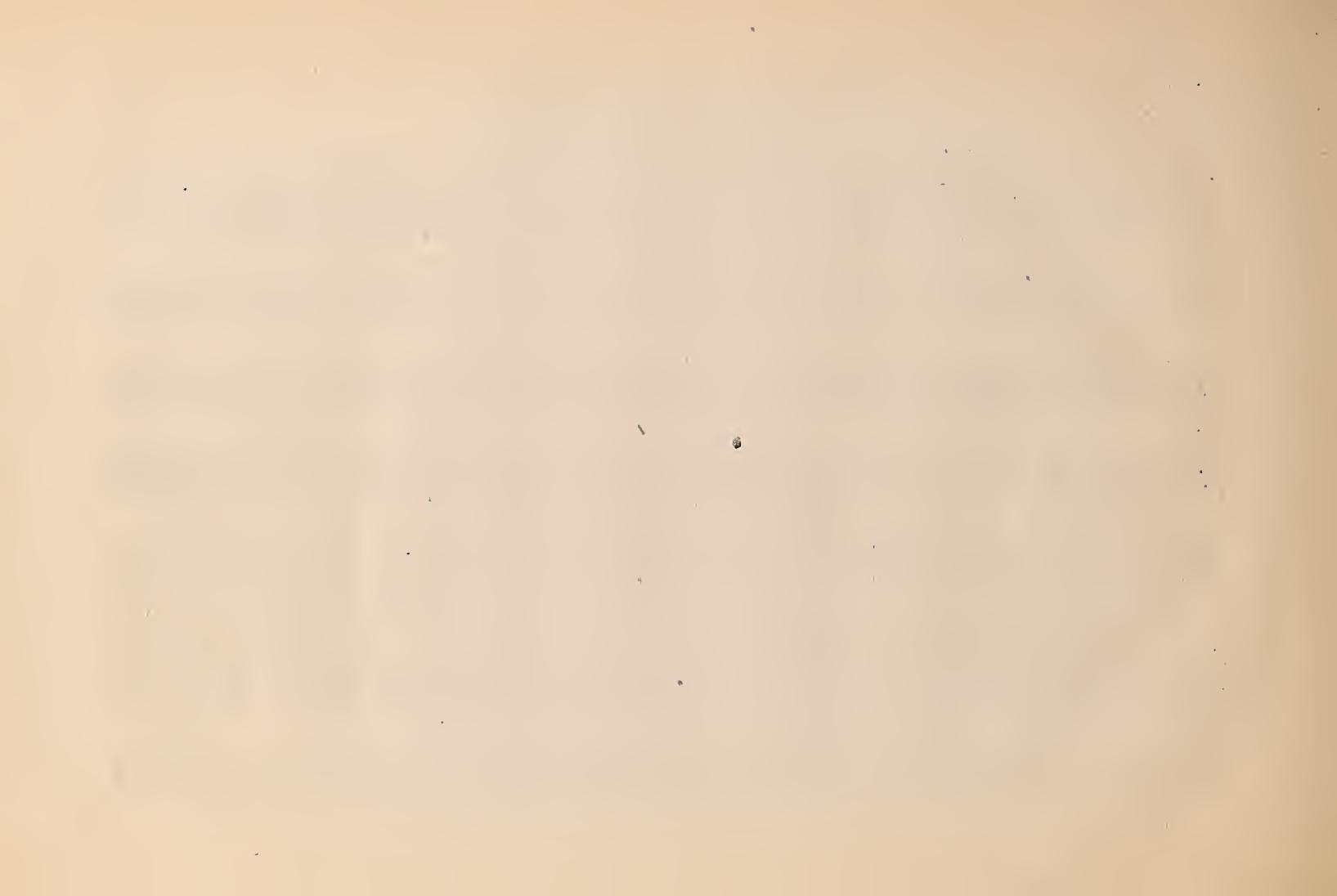
*mf*

1 a.

2 a.

1 a.

2 a.



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